DOCUMENT RESUME

ED 304 362 SO 019 685

AUTHOR Horn, Joan D.
TITLE Talent Video: A Middle School Performing Arts Experience for Encouragement and Identification of Student Artists.
PUB DATE 88
NOTE 125p.; Ed.D. Practicum, Nova University.
AVAILABLE FROM Center for the Advancement of Education, Nova University, 3301 College Avenue, Fort Lauderdale, FL 33314.
PUB TYPE Dissertations/Theses - Practicum Papers (043) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *After School Programs; Artists; Junior High Schools; *Middle Schools; School Surveys; Student Interests; Student Participation; Talent; *Talent Development; *Talent Identification; *Theater Arts; *Videotape Recordings
IDENTIFIERS *Talent Search

ABSTRACT

The goals of this practicum were to provide performing arts experiences for middle school students to: (1) create an atmosphere of appreciation for the performing arts; (2) stimulate the interests of artistically or potentially artistically talented students; (3) provide performance opportunities; and (4) encourage these students to pursue training in the performing arts through an after school program entitled Talent Video. Opportunities were provided for participating students to create song, dance, instrumental, or dramatic performances, to learn to use a video camera, and to film their performances. At the conclusion of this program trained artists selected outstanding student performers to participate in a central arts-related magnet school course. This document reports on the development of the Talent Video program, the results of various program-related surveys, and an evaluation of the Talent Video effort. An analysis of the survey data revealed an intensified interest in performing arts among these students, along with an increased desire to participate in the magnet school program. Positive attitudes of teachers were revealed, and a majority of the school's students indicated a desire for additional performing arts experiences. Twenty-one references, 7 tables, and 18 appendices are included. (JHP)

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P R A C T I C U M

REPORT

Center for the
Advancement of Education
Ed.D. Program

Talent Video: A Middle School Performing Arts Experience for Encouragement and Identification of Student Artists

by

Joan D. Horn

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N O V A U N I V E R S I T Y

Talent Video: A Middle School Performing Arts Experience for Encouragement and Identification of Student Artists

by

Joan D. Horn

Cluster XXII

A Practicum II Report Presented to the Ed.D. Program
in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1988

PRACTIVUM APPROVAL SHEET
Ed.D. Program in Early and Middle Childhood
Nova University

This practicum took place as described.

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ACKNOWLEDGEMENTS

The assistance of the following friends, professional artists and fellow school staff members, without whom this practicum could not have been completed, is hereby acknowledged:

Michael Huber, Community School Director, for his enthusiastic facilitation of this practicum; Laura Steinberg, media specialist, for preparation of audio visual equipment for use; John Sciacca, head custodian, for making his staff readily available for moving equipment; Mary Ann Hrico, parent, for volunteering to conduct a student survey on several different days; Sunny LaFave, secretary, for providing duplicating services; Elsie Stoll, layout artist, for designing the TALENT VIDEO logo; Instructional Television Center, for facilitating editing and duplicating video tapes; Judy Bagdon, vocal and instrumental artist, for evaluation of performances; Basil Lopez, dance artist, for evaluation of performances; Carol Hieronymus, drama specialist, for evaluation of performances; Roger McMurrin, Jonathan Gillespie, and Ben Williams, fellow educators, for granting interviews about performing arts; Bair Middle School faculty members who willingly assisted with student surveys; and Kim Reid, principal, for permission to implement this practicum in the community school.

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ABSTRACT

Talent Video: A Middle School Performing Arts Experience for Encouragement and Identification of Student Artists. Horn, Joan D., 1988: Practicum Report, Nova University, Ed.D. Program in Early and Middle Childhood. Descriptors: Affective Objectives, After School Education, Attitude Change, Dance, Dramatics, Fine Arts, Gifted Youth, Middle Schools, Musicians, Self Concept, Singing, Social Environment, Student Attitudes, Talent, Talent Development, Talent Identification, Theater Arts.

This practicum was designed to encourage the development of artistic talent in performing arts in a middle school. The primary goal was to provide opportunities for students to experience creating and video taping artistic performances as possible crystallizing experiences. Choices were offered in the general categories of song, dance, instrumentals, and drama. The secondary goal was to encourage students to seek further participation and training in their chosen areas which included a projected increase in the number of students from this school enrolling in the district's magnet performing arts centers.

The writer directed a student interest survey; directed and operated after-school performing arts classes; video-taped students' performances; used parent volunteers' assistance for surveys and recording; developed and administered evaluation components to program students, to school personnel, and to a sample of the general school population.

Analysis of survey data revealed an intensified high interest in performing arts among program students as well as a desire to enroll in one of the magnet school programs. Positive attitudes of teachers toward performing arts in the middle school was revealed, and a majority of the general population students who participated in surveys desired additional performing arts experiences. It may be concluded that goals and objectives set forth were successfully met.

CHAPTER I

INTRODUCTION

Description of Community

The school community was located in the southeastern United States in a predominantly white middle class socioeconomic area. Students of Spanish speaking and Oriental speaking backgrounds made up approximately 6 percent of the total population. In addition, nearly 10 percent of the students were bussed to the school from a nearby neighborhood in order to increase the black:white ratio. These students lived in a lower socioeconomic area than those who lived nearby, and many of them were from single and changing parent families.

Many cultural arts activities were available in this area within reasonable driving distance. These included professional and amateur groups performing operas, dance, musical concerts and plays. Nationally known artists were engaged for local performances, and a large number of performing arts professionals lived in and performed in this area. Community colleges, state universities, private colleges, and private universities which offered degree programs in the performing arts that can be attended on commuter basis were in the immediate area. These institutions had groups that performed for the community's enjoyment with low cost admission.

The middle school was a large, well-equipped facility serving sixth, seventh, and eighth grades. Students at all levels had four or five academic classes in a six-period day, depending on diagnosed need for continued reading instruction. The additional class periods were filled with one required grading period of physical education and chosen electives to equal six class periods per day.

Electives could be selected from technical choices including American industry, manufacturing, and business machines, as well as computer lab. Other electives were foods lab, clothing lab, art, and peer counseling. Some students chose to perform with the introductory band program as a year long option in place of rotating electives.

Special education classes were provided in the areas of gifted, specific learning disabilities, and emotionally handicapped. There were also alternative classes for those who had been repeatedly retained, and remedial reading and speech therapy were available, as needed.

The classes for the intellectually gifted were offered in the academic areas of English language arts, science, and social studies--one choice at each grade level. An elective that could be added by certified gifted students was called Special Skills, the goals of which were to encourage the less motivated student.

The guidance department offered counseling and testing services at all grade levels. Free family counseling was

available with daytime and evening appointments. There was an active parent-teacher volunteer association which raised moneys to purchase supplementary materials and provided social activities for the students. The administration was interested only in increasing academic skills.

There was a community school at this facility offering classes of varied interest in late afternoons and evenings during the school year. The classes were available for adults and for children of all ages. After-school classes were specially planned for children's interests.

Of the total population of nearly 1,500 students, there were approximately 25 who had been identified as gifted in each grade level and who attended special classes, representing 5 percent to 6 percent of the respective totals.

There were a few identified intellectually gifted in attendance who did not participate in special classes. The reasons for this were varied and may have included lack of motivation, lack of peer encouragement, lack of interest in the specified academic areas, or emotional complications such as stress. At any given time during the year there were four or five such students who were not placed in gifted education. There was no stigma placed on this choice by teachers or administration.

Author's Work Setting and Role

The writer of this report was a teacher at this school during the regular daytime sessions. As such, there was limited opportunity for encouragement of areas of interest in the Affective domain on a school wide basis.

Experiences with producing and directing dramatic performances with intellectually gifted students between the ages of 8 and 14 were a partial basis for stressing the importance of meeting needs of the middle child to experiment and to be artistically creative. Former students who had been involved in these productions had reported them to the writer as being impetus for continued interest in developing artistic talent. The writer's own experiences as a part-time professional musician had previously led to a belief that there has been intrinsic value in early encouragement of artistic performance.

Permission was granted by the community school director to conduct a program for this purpose, to be held as an after school class for interested students. The writer was the director of the program and conducted the classes.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

The gifted programs in this county have always been restricted to the intellectually gifted. Although trends have been to include the talented in special programs within the school district, there has been no provision for identification, nor have there been any energetic artistic talent searches conducted at middle schools.

Opportunities have been offered to students to attend magnet performing arts (PA) centers at the elementary level and at the high school level. However, many students and parents have not been aware of their accessibility to the elementary center. At the high school level, there has been only mild recruiting, mostly by general invitation from the magnet school to students in eighth grade for enrollment in ninth grade.

Those who have enrolled in the secondary program have attended their regularly assigned schools for academics and then have been bussed to the magnet school for the remaining half day, a less than ideal situation. There had been no provision for continuity of these programs through the middle school level, and many middle school students had lost interest in pursuing their talents.

Although some teachers had provided PA experiences for their students, an all school effort had not been effected to identify, involve, and encourage the artistically talented child.

Problem Statement

A wider range of ongoing opportunities should have been provided for all middle school students to experience involvement in the performing arts in public school programs. Experiences that stimulate interest and appreciation of performing arts in artistically talented and potentially artistically talented students should occur at schools on a regular basis.

Problem Documentation

In the history of this school, there had been yearly opportunities for students to participate in performing arts presentations. When the school was first built in 1975, a talent show was produced and directed by the writer and others. Students were excited and anxious to have their acts approved for the show. It was a sold-out production attended by parents and many other students. Participation was restricted to those who could attend evening performances.

In following years, musical dramas were produced by the music department, which then consisted of choral classes in addition to general music and band. Students again showed great enthusiasm to perform and to compete for roles in the

productions. Many talented students took advantage of these opportunities. The writer assisted with these productions.

For several years, the the writer had produced Shakespearean plays as part of the school's gifted program, Performances were given for the student population, for parents, and for the community by taking them to nearby elementary schools. Some were produced solely for video viewing and were used for several years. Again, students' enthusiasm for and dedication to the performances was high, but a limited scope of students participated.

In the last few years, the volunteer parent-teacher organization has produced annual talent shows with the assistance of people in the community. Performances have been sold out, and the students' excitement has been intense. Once more, some talented students have had opportunities to perform, but the yearly format has limited the number of performance opportunities.

Local concerts given during school hours have been attended by select groups of students at locations other than the school. Travel to nearby theaters has been conducted for large group attendance with small monetary cost to students.

In spite of these efforts, a lack of interest in continued PA training has been reflected by low enrollment at the PA magnet center. Never has more than one or two students from this school been enrolled at once in this elective option.

Causative Analysis

Although some PA experiences have always been in progress at this school, there has been only minimal attention given to the student who has needed to perform. The annual talent shows, field trips, and performing band classes have been helpful to some students. However, there were untapped areas of PA that had been given only passing attention, the result of which has unconsciously been minimal support for development of PA talent at the school.

The annual talent shows have been massive undertakings for working parents. It would have been difficult for more shows to have been produced yearly without in-school assistance in screening and scheduling. Students from outlying areas have not been active participants.

In order for talented students to receive recognition for their talent from peers, it has been necessary for them to perform in these shows. Others, with interest in exploring a potential talent have been encouraged to join group acts, which may or may not have met the needs of individual students. Ideas for group skits and dances have been limited to copying those seen elsewhere, and/or using those created by parent volunteers. Although parents involved have been fairly knowledgeable in the arts, acts have been limited.

When field trips to PA activities have been planned, poorly behaved students have not participated. Punishment for poor behavior has been denial of permission to attend

cultural activities. In addition, teachers, who have accomplished the complicated organizational task necessary for large groups to attend performances, do not appreciate being given responsibility for disruptive students to the neglect of the well-mannered student, and rightly so. Unfortunately, some disruptive students have been known to be extremely talented in the visual and performing arts, but they have rarely received school encouragement in these areas.

Typically, because of the departmentalized system used at the school, frequent field trips had been used for various learning experiences. Students have tended to decide which ones they wanted to attend, as participation has not been mandatory. Some parents have been appalled to think that their children had made field trip attendance decisions without consulting them. Nonetheless, teachers have not been able to raise school-wide levels of consciousness in PA by insuring that there would be various PA experiences for each child.

There have been no efforts to include concert performances by well-trained artists on a regular basis, leaving a gap in the school's philosophy of educating the whole child, and contradicting teachers' encouragement of student creativity by the omission of in-school cultural PA activities as a basis for vocation and avocation.

The Related Literature

To quote Taylor, cited in CONN-CEPT IV (1980),

> Let us state the proposition among all the other rights of children, their right of access to the arts. Let us arrange an educational system in free rein, and their talent for expression is given the widest opportunity for development.
>
> We know how to recruit the talents of basketball players, football stars, tennis experts, baseball athletes, runners, jumpers, and even soccer players, all of it done through the recognition of the gifted in schools and colleges in their regular programs. What we now need is equal time for writers, actors, painters, composers, dancers and all the other potential artists who, if given the chance, could show us what they can do in a society brimming with talent waiting to be recognized.

During his 1976-79 tenure, U.S. Commissioner of Education, Dr. Ernest Boyer created a task force whose recommendations included meeting the educational needs of the gifted and talented. According to Public Law 93-380 and Public Law 95-561, (an amendment to the Elementary and Secondary Education Act), the broad concept of gifted included creative thinking, leadership, and the visual and performing arts as well as intellectual ability.

In actuality, giftedness has been recognized by schools in terms of their individual program designs. If the programs have been for outstanding achievers, then that has been the recognized talent. If it was leadership, that talent was the criteria, and so on. But Torrance (cited in Sisk, 1980), stressed in 1979 that identification of talent should be an ongoing process, so that recognition and acknowledgment of children's potential would be continuous. The use of one style of identification, or one instrument as a sole index of giftedness could cause schools to overlook many. Noted were the underachievers, the learning disabled, and the minority or disadvantaged child.

The 1978 validity studies conducted by Torrance, Reynolds, Ball, and Reigal (cited in Sisk 1980) indicated that creative performances were highly correlated with right hemisphere style of learning. It might have been concluded from this that some of each of uncomfortable students, disruptive students, bored, and underachieving students, who might have been right hemisphere learners, (as well as the high achievers), might also have been highly creative and talented in PA. They might, in addition, have been in possession of multiple talents, and so multiple identification instruments should have been used in all such circumstances. Sisk stressed that the goal of identification of the gifted should be to continually search for multiple talents.

In the same funding years, the U.S. Department of Education noted that less than one percent of all requests for funding included components for the arts. Since many youngsters gifted in the area of the arts did not receive formal training until secondary level, it was no wonder that often young performers were neither retaining their interest nor continuing their quest to develop talent. It was strongly recommended at that time that state and local programs set a priority of encouragement of giftedness in the arts (Sisk, 1980).

As of 1980, at the elementary level, nationwide, approximately one half hour per week had been devoted to the arts (Eiser, cited in CONN-CEPT IV, 1980). At the secondary level, one half of all schools had offered art and music as electives. Drama and dance had rarely been offered at all. Throughout all the states, ongoing school arts programs had not challenged the artistically talented. Specifically, specially designed programs were not being provided for these unique individuals.

Sawyer (1986) estimated that less than half of the academically talented young people in the U.S. were being served in special programs. Parents felt then that their gifted children had been penalized by inflexible curriculum leading to boredom and loss of interest in schooling.

Educators have needed to encourage students to seek majors in the arts and to realize the importance of identifying and developing talent in minority members. In

commenting on the need for emotional support of the precocious child in his report on the Duke University Talent Identification Program (TIP) for the mathematically talented, Sawyer (1986) summarized that that program demonstrated the need for identification and education of brilliant young students. Programs should help motivate all to reach their potential by breaking traditional instructional strategies and allowing gifted students to benefit from local educational resources. Support systems provided by counselors and special programs were imperative.

The TIP program made a special effort to encourage racial and ethnic minority student participation. These summer residential programs for the verbally and mathematically precocious were examples of breaking away from traditional programs. Seventh and eighth graders were the target age, with high success rates. TIP relied heavily on middle school and secondary school counselors for referrals to the programs. They were helpful in dispelling the myth that gifted young people have automatically succeeded without support, encouragement, or assistance.

Researchers have been in a dilemma about the criterion problem, the real definition of giftedness (Renzulli & Delcourt, 1986). Terman and his associates were conservative in equating giftedness with high IQ scores. More liberal definitions have included concerns about the quality of human performance in non-test situations and complex traits

such as creativity and task commitment. The shift has been in the emphasis---a change from the absolute concept of "being gifted" to the development of gifted behaviors in certain people, at certain times. The essence of this problem has been that there was an absence of an ultimate criterion for identification. Therefore, instruments should have been selected to suit the situations at hand.

Sternberg and Davidson, in 1983, (cited in Davidson & Sternberg, 1984), proposed that the intellectually gifted had exceptional insight ability, that there was possession of greater amounts of latent mental abilities such as in general intelligence, reasoning, and so forth. But psychometric theorists have also mentioned the factors of creativity. The concern about insight had at least two bases. Significant accomplishment in the fields of important inventions, major scientific discoveries, and similar works have been the results of insight rather than mere ability to process information.

In addition, insight has been necessary for studying problems in a wide variety of domains. And so, it has been important to note that a theory of giftedness claiming to be general must go beyond any one content area.

Creativity has no doubt become more important to educators as evidence of giftedness (Torrance, 1984). Contributors to outstanding artistic, scientific, social, and technological improvements have had the common element of their creativity. However, legislators and scholars of

gifted education have tended to be ambivalent about the use of creativity as a criterion in identifying gifted and talented students. Therefore, the process has not been highly developed.

Five principles regarding identification have been recommended by Torrance, based on reported research: (1) Creativity should almost always be one of the criteria... (2) Different kinds of excellence (multiple talents) should be evaluated... (3) Handicapped students ... must be given permission to respond in appropriate modality... (4) Culturally different students must be assessed according to that particular culture... and (5) Creativity tests used must consider a wide variety of indicators, rather than a single one.

Hickey, in CONN-CEPT IV (1980) reported that the identification of artistic talent was a many step process. People who must be involved include classroom teachers, community teachers, parents, school administration and artists in the field. In addition, they must have been trained in the process of identification as well as the dimensions of artistic talent. Since undeveloped talent has existed in pre-adults, evaluators must be perceptive about potential as well as manifested behavior.

Designs of identification have fallen into three categories: test-as-criterion, performance, and long range creativity. Pagnato and Birch (cited in Renzulli & Delcourt,

1986) reported that the major problem in the test-as criterion method lay in the fact that tests have themselves become the criterion. Predictor variables such as teacher judgments have not been good second guessers of IQ scores, but they have been excellent judges of productivity and high energy creativity. Therefore, the value of criteria other than test scores has increased because it was shown that there were reliable predictors that did not correlate highly with IQ scores.

Performance based identification has been known to be an excellent predictor of the tested particular domain as evidenced in the Study of Mathematically Precocious Youth conducted at Johns Hopkins University. The desired performance on the test has a strong relationship with expected performance in the program. Thus, the test has been appropriate for predicting the performance that was required of program participants (Renzulli & Delcourt 1986).

In the long range creative productivity design, employing long term follow-up of individuals identified at earlier ages, external validation could be achieved. In any case, designs that have sought to diagnose potential may have been superior to those that only reported acquired knowledge. Also stressed was that information should come from several sources such as parents, teachers, psychologists, peers, and the child.

Sisk (1980) had particular concern about how to deal with differences in cultures, and stated that the culturally

deprived must be evaluated according to their own culture. Lopez (1987), in contrast, felt that in his experience, dance had been a universal means of communication, and cultural differences had not blocked interpretation.

To purposefully nurture artistic talent, it is necessary to understand the creative process (CONN-CEPT IV, 1980). Piaget (Ginsburg & Opper, 1969) in his later work, described four factors of development: maturation, the physical readiness for learning; experience, gained by direct observation; social transmission, learning by reading or instruction; and equilibration, assimilation of information. These factors assumed that there was activity on the part of the learner. The reactions to external events were assimilated by integrating information with previously known concepts, thus being mentally filed for future use. Bloom's complete Taxonomy describes three parts; Cognitive, Affective, and Psychomotor domains (1984). The Cognitive domain deals with recall or recognition of knowledge and development of the intellect. The Affective domain includes interest, attitudes, values and appreciation. The Psychomotor domain involves motor-skills and physical memory.

In intellectual creativity, opposed to artistic talent creativity, Davidson's subtheory of intellectual giftedness (1984) listed three processes: (1) selective encoding, the use of only relevant information in problem solving;

(2) selective combination, synthesizing seemingly isolated pieces of information into a new form; and (3) selective comparison, relating new information to that acquired in the past. This process was considered a problem solving sequence. The end result could be considered internalization.

Internalization has been a useful term for the combination of old theories or points of view adopted from others within the mind and body (Krathwohl, Bloom & Masia, 1964). According to Bloom's Taxonomy, internalization varies depending on the extent of adoption, and the process begins with incomplete adoption which later becomes more complete. It is a sensitivity to social stimuli; culture is perceived as the controlling force in one's actions. Schools have not only been concerned with conformity but also with nonconformity as a result of internalization that has molded individual behavior.

The Taxonomy has explained that growth takes place in different ways, beginning with perceiving the phenomenon. Then the emotional impact of the experience increases. The middle level requires an emotional response that is recognized as the individual actively responds. When the behavior becomes completely internalized, or routine, the emotional response gradually disappears.

The extent to which external forces can control internalization decreases as the continuum progresses. At the lowest end, there is only the direction of attention.

The next level allows responses to external experiences. At a higher level, responses were produced without the external influence, and at the highest level, responses were produced consistently in spite of interfering obstacles. These aspects have suggested that internalization is a multidimensional continuum.

An example of this, consistent with the way the term internalization is used by Bloom, was reported much earlier by Freud, (Pitts, 1961, cited in Krathwohl, Bloom & Masia, 1964). The child internalized the father figure as a way of resolving the pressures of the family. Major "collectivities" such as church and state can replace the parental figure in a growing adolescent. The school might be added to the list of collectivities which can modify the internalized value patterns. The school can also provide other means besides modeling to provide for attitude and value development.

Bloom explained further that attitude changes were also results of this process. On an early level of internalization, one complies without commitment to expectations. As one identifies with the experiences, satisfaction is gained from the response and the values were actually "believed". In the end, there is acceptance of certain values, interests, and attitudes into the system, which become the internal guide regardless of influencing agents. A value complex has developed that guides behavior.

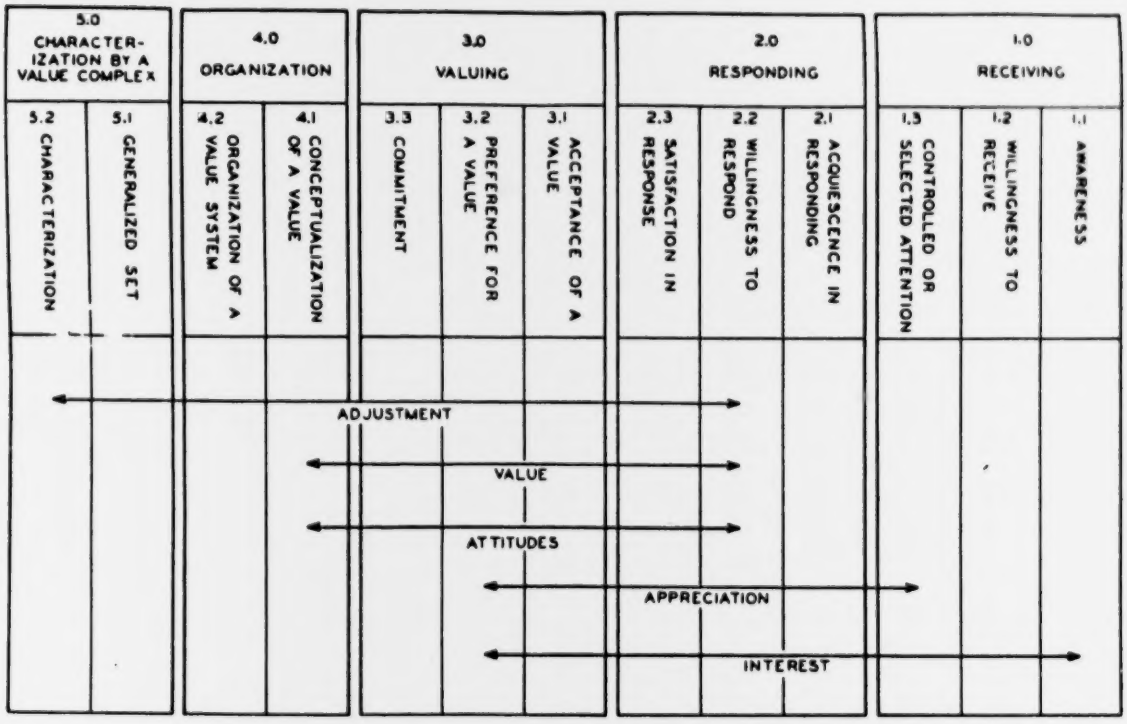
As internalization appears on the Taxonomy Structure, (Affective Domain), the process begins with attention to a phenomenon. Differentiation of it from other characteristics in the field follows. As one seeks out similar experiences, a gradual attachment of emotional significance takes place. Connections had been made with that phenomena to other phenomena that had value, resulting in frequent and automatic reactions to it and to other similar things. As the values were then interrelated, a new view had been established.

Bloom summarized by naming five Affective Domain processes levels: (1) receiving stimuli, (2) responding to stimuli, (3) valuing the phenomenon or activity, (4) conceptualization of the value responded to, and (5) organization of values into systems. Whether one has followed Piaget or Bloom on these counts, the result would seem the same. Information was re-assembled to fit the learner's past experiences, values and style of organization, leading to equilibrium, or satisfaction with the information, a characterization of the individual (Krathwohl, Bloom & Masia, 1964).

Bloom's Affective-Domain Structure could be more clearly understood by noting the range of meaning of typical terms in comparison to his Taxonomy standards (see Table 1).

Table 1

The Range of Meaning Typical of Commonly Used Affective Terms Measured Against the Taxonomy Continuum (Krathwohl, Bloom & Masia 1964)



The process begins with general interest, leading to appreciation, which overlaps with attitudes and values. Simultaneously, adjustment begins to occur so that internal organization might be achieved, ultimately leading to the characterization of a unique response. If the response is valued by others as aesthetically attractive, it would be considered creativity.

As stated in Niro & Wolf, (1982), students who have not succeeded in either of these domains, (Cognitive or Affective---especially in conventional academic terms), have tended to turn to other sources to satisfy their needs to mature, often abusing their talents.

The categories of the Cognitive and Affective domains overlap in roughly parallel steps (see Table 2). In step one, receiving is interpreted as paying attention, discriminating between moods and meanings, and recognizing the contribution of various elements of the work. It is knowledge with awareness of interpretation. Steps four and five deal with the need for cognition in order to conceptualize a response to a value which is then integrated into a personal characterization. The ability to organize and interrelate values into systems (analysis) which develop into new forms reflects synthesis. In this case, evaluation lies at a semi-conscious intuitive level in opposition to the conscious (6.0) level (see Table 3) of the cognitive domain (Krathwohl, Bloom & Masia, 1964).

Table 2

Relations between the Subcategories of Cognitive and Affective Domains
(Bloom, 1984)

1. The cognitive continuum begins with the student's recall and recognition of Knowledge (1.0),	1. The affective continuum begins with the student's merely Receiving (1.0) stimuli and passively attending to it,
2. it extends through his Comprehension (2.0) of the knowledge,	2. his Responding (2.0) to stimuli on request, willingly responding to these stimuli, and taking satisfaction in this responding,
3. his skill in Application (3.0) of the knowledge that he comprehends,	3. his Valuing (3.0) the phenomenon or activity so that he voluntarily responds and seeks out ways to respond,
4. his skill in Analysis (4.0) of situations involving this knowledge, his skill in Synthesis (5.0) of this knowledge into new organizations,	4. his Conceptualization (4.1) of each value responded to,
5. his skill in Evaluation (6.0) in that area of knowledge to judge the value of material and methods for given purposes.	5. his Organization (4.2) of these values into systems and finally organizing the value complex into a single whole, a Characterization (5.0) of the individual.

Table 3

Bloom's Taxonomy - List of Major Classes
(Krathwohl, Bloom & Masia, 1964)

1.0 Knowledge
2.0 Comprehension
3.0 Application
4.0 Analysis
5.0 Synthesis
6.0 Evaluation

In these comparisons, it appears that all levels of the Affective domain have been partly cognitive, and the Cognitive domain also has contained the Affective. It then follows that creativity is always partly cognitive, partly affective, and guided by intuitiveness (Davidson & Sternberg, 1983). It begins with experiences, moves through internal rearrangement and results in unique expression.

In order for creativity to be expressed, some skills must have been achieved. Critical thinking skills are necessary for applying knowledge in new situations (Bloom, 1984). When general techniques for dealing with new problems and material have been acquired, a mode of approach will be used based on the available background of knowledge and/or methods to accomplish a solution. Skills are the modes of operation and techniques used for critical thinking.

Skills + knowledge = abilities.

Harvard Project Zero (1984), utilized a term called "crystallizing experiences" (CE):

> A crystallizing experience...is the overt reaction of an individual to some quality or feature of a domain: the reaction yields an immediate but also a long-term change in that individual's concept of the domain, his performance in it, and his view of himself.

CEs have not been identifiable at the moment of experience. Only in retrospect have they been singled out as having bearing on ensuing activities. An "initial" CE may

have occurred early in life and have committed a person to some factor of his culture. Later CEs tended to reinforce and refine the affinity for the interest area. By then, a person may have been exploring various facets of the activity in order to discover the one suitable to satisfy his individual need to contribute to the domain.

The theory of multiple intelligences has suggested that such experiences may occur across a wide variety of domains and may exert powerful long-term effects. Thus, a person "at promise" is receptive to experiences within certain domains, and the experiences may be added to initial exposure, thus enhancing the impact. This has been a useful construct for explaining how talented individuals have first discovered their areas of expertise.

Empirical questions about CE's have been asked: (1) were they typical or atypical? (2) why do they occur and how? (3) how may they differ across various domains? and (4) why does this kind of event unfold in the manner it does?

Project Zero reviewed biographies of outstanding talented people in three domains; mathematics, music and visual arts. It was found that 8 of the 11 musical composers and performers in the study were either very talented children or had CEs, or had experienced both (see Table 4). The same evidence was found in the other explored domains. Talents were sometimes developed in spite of family displeasure and were sometimes encouraged by total

Table 4

Histories of Classical and Modern Musicians

		Childhood Talent	CEs
Haydn	1732-1809	Vienna Boys'Choir	None reported
Mozart	1756-1791	Composing at 5 Symphony at 9 Opera at 13	None reported
Beethoven	1770-1927	Concert at 4 Organist at 14 Study with Haydn at 22	None reported
Mendelssohn	1809-1847	Debut at 9 Composition at 10 Advanced level at 12	None reported
Wagner	1813-1883	Did not appear in childhood.	Heard a famous singer in "Fidelio", dedicated his life to music because of it,
Debussy	1862-1918	Conservatory at 9 Prize winner at 14	Transcribed "Tannhauser"
Mahler	1860-1911	Concertina at 4 Labeled the "New Shubert" at 15 Conservatory at 15	None reported
Stravinsky	1882-1971	Did not appear in childhood.	Weekly theater as a child, moved by orchestras and Tchaikovsky compositions, five-year apprenticeship with Rimsky-Korsakov
Rubinstein	1887-1982	Violin audition at 3 for Joseph Joachim Concert at 10	Piano in the drawing room
Menuhin	1916-	Debut at 9	Attended symphony concerts at 3, asked for violin at 4, studied with Persinger at 4
Boulez	1926-	Did not appear in childhood.	Recognized 12-tone style in Messaien at 19

immersion of the family in the domain. The talented were selected randomly for this study (Walters & Gardner, 1984).

During an interview with McMurrin, Director of Music at at 8,000 member southeastern United States church, (1987), he stressed the need for early training. He has preferred to begin training boys for his choir at age eight or nine, before they have experienced incorrect learning or acquired false impressions of their abilities. He felt that in looking for the artistically talented one must consider the readiness of the person. Intellectual as well as physical development must be sufficiently advanced to allow the training to take place. He has also looked for good memory, aggressiveness and an attitude of interest. Middle school students, he felt were at the prime time for interest to be developed.

At this age a respect for excellence in performance has already been established. The more serious and sophisticated the music, the greater the interest. In his experiences in teaching at high school level, and as a college voice master and choral director, McMurrin, whose masters degree was earned at Ohio State University, found that very well performed formal music has been of great value to teenagers and young adults.

He felt that the music people listen to on the radio has been caustic and attacking, that it has been an embarrassing commentary on our society. McMurrin viewed our society as one of great prejudice. A mentality among

parents has categorized their children. "This one is into sports, this one is into music, this one is into academics." This nonsensical attitude has caused our children to suffer. His philosophy was that the whole person is physical, spiritual, intellectual, and emotional, all of which needs to be developed. He felt it sad to think that some people have never been taught to hear and listen, or to be quiet. "I cannot isolate the fact that certain individuals drew me into music without the knowledge of any of us. They just gave me good experiences to discover things that I wouldn't have been able to discover on my own."

According to McMurrin, for CE's to take place, the quality of performances that children see must be good, and the performers must understand children. Those who love what they do and believe that it is for everybody have been the ones who have created lasting impressions (McMurrin, 1987).

Basil Lopez (1987), a graduate of London University and holder of a masters degree in Fine Arts from New York University, has performed in many countries. At age 49 he felt he was only beginning to know what performing was about. As a child, he was encouraged by his peers, but a rift among his siblings prevented him from pursuit of training at that time. In spite of conflict, he knew that he could not exist unless he danced. He felt that it was very important for people to have encouragement at a young age,

age, so that confidence and knowledge would occur earlier than it had for him.

Lopez recommended that a child should not be pushed into fine arts, but should be strongly supported when there has been great interest shown. Although it has been difficult to predict what might attract certain children, he recommends that experiences must be shared. As a child, the only common bond he felt with his siblings was when they were at dances together and others were praising his abilities. Today, Lopez works as a playwright and director, as well as an actor, and choreographer.

Gillespie, (1987), a graduate of Michigan State University, and Artistic Director of a public high school performing arts center, has worked exclusively with high school students. The public school program is one of 200 that exist nationally, and has been in existence for more than ten years. Many students who have entered this PA school have re-evaluated their goals and decided to push up academic work in order to qualify for college. He estimated that in recent years 80 to 90 percent of this school's seniors have gone on to college.

Requirements for entry into the program have been rather loose, as there has not been a feeder school from which to gain direct entries. Students who have appeared at auditions have almost always been accepted, regardless of their entry level talent. Those who have wished to go on to other fields have benefited greatly from learning how to

communicate and how to work in a group with group goals, as had those who continued in PA.

Gillespie believed that the artistically talented child should not be pampered. He said that they need more direction than the average child. People who have provided artistic students with an appropriate environment and have given them time alone to create have found that little has ever been accomplished by that method. There has been a need for almost religious discipline, an understanding of where they were, and what their problems were. If they have been kept working, students have understood that their art form is a job, in the end.

The problem that has existed because the school system hasn't had a middle school PA center is that students have had little or no artistic training before entering the high school center. In music, for example, the whole first year must be spent on basics in that case. Because of the lengthy process involved in reaching a level of excellence in performance, some students have become disillusioned with pursuit of instrumental talent. In the field of theater, however, certain kinds of tricks can be used to make a performer look better than he is---immediate reinforcement. The interdisciplinary approach to PA is a must at this level.

Gillespie, himself a performer, developed his interest as a result of CE's, one of which was a high school play

seen when he was seven years old. He was dumfounded by the performance and thought the people in the play must have been "gods" to be able to do it. It left such a strong impression that even in his middle thirties he can remember vivid details of certain scenes. The experience motivated him to enroll in that same program when he attended high school and to eventually pursue college training in the field.

Voboril, interviewed Jerry Herman, a 53 year old composer and lyricist who was responsible for compositions in Mame, Milk and Honey, Hello Dolly, and La Cage 1987. She discovered that he had been largely influenced by a play he had seen at age 10. His parents took him to see "Annie Get Your Gun", and he was stage-struck. He spent his teen-age years at broadway shows instead of the usual cowboy movies which were then the teen-age rage. When he heard about an experimental drama program at the University of Miami, where students were doing theater rather than just sitting in classrooms, he decided to study there. CEs had helped him discover his talent.

Lopez, McMurrin, Gillespie, and Herman all reported CEs that led them to development of their talent, (Unpublished raw data 1987). Kaufman (1986) reported that in gifted adults, mentors had often been role models, who provided support and encouragement. Those relationships have been considered CEs. Although mentorships have been identified with education and training, the real significance of the

relationships has been in learning attitudes and values. Mentors have supported those who have exhibited unique styles, needs, and interests; i.e. the talented.

Torrance and Wu (1981), found that creative achievements of adults who had earlier been identified as highly creative in elementary school, surpassed those of a similar group identified as highly intelligent. They equaled the group of those who were identified as both highly intelligent and highly creative, and they achieved as many academic attainments as their higher IQ counterparts (cited in Torrance, 1984).

Sawyer (1986) argued that with the provision of adequate funding, students could conceivably receive individualized education. Although this type of education would be of extraordinary quality, it would not be politically or economically reasonable in the public systems. Therefore, systems have been geared to target the middle range learner.

Exceptional children have too often been left to fend for themselves. In their search for the mathematically talented, TIP found more than 2700 seventh graders out of 152,000 who scored above 1000 on the SAT at or before age 12. It was recommended that programs be provided for their needs.

From the multiple intelligences viewpoint (MI), gifted children can be anticipated, and under certain circumstances

they have exhibited evidence of potential talent before being trained in any kind of art form. In contrast, those who feel that training is the background necessary to discover whether talent is evident have spent many years in the identification. MI has been able to predict a small measurable number of gifted children in various fields.

Generally, Piaget (Ginsburg & Opper, 1969) described adolescent thought as making reality secondary to possibility. In the earlier stage, the concrete child did not consider possibilities, but dealt with the immediate. The adolescent begins by thinking of the possibilities in the situation. He can experiment on deductions from the hypothetical and does not base his deductions only on the known. Adolescent thought is hypo-thetico-deductive.

Secondly, the adolescent uses the property of combinations. He will experiment with mixtures of ideas until a pleasing result occurs. His thoughts are flexible. He is not easily confused by unusual results and can use reversibility. He can become involved in the abstract and uses it prolifically. A new mode of life is established; mind and feeling are used to formulate the possible and the ideal. These structures are almost fully formed by the end of adolescence, making this period an opportune time for developing lifetime goals.

In 1982, under contract with the U.S. Department of Education Office of Gifted and Talented, Niro and Wolf wrote, "A Guide to Development of a Talent Search in the

Visual and Performing Arts". The purpose of the model was to provide information and training on the identification of potentially high ability students in order to help them actualize their ability. Conclusions suggested that the middle or junior high school grades and first year of high school have been critical times. Both urban and rural children have tended to turn away from formal schooling at this age. Entry into high school could have been a turning point at which misdirection of potential could have resulted in the neglect of talents.

The adolescent has unique methods of problem solving (critical thinking) which have needed to be recognized by those planning programs designed for maximum impact. Teachers who have been involved with the training of adolescent artists have expected to observe negative changes. Students might have been reluctant to continue artistic study through high school. One of the main reasons for the high drop-out rate at this age is that there have been increased peer pressures to conform, and multiple activities have been available for consuming the adolescent's time (Kroeker, 1987). Students have been interested in exercising their newly found abilities by experimenting with many extra curricular activities. They have wanted to put childhood obedience behind and become interested in what they consider more adult pursuits.

The myth has been that if a child is given time to be creative, and left alone, amazing things would occur. It has been observed that this is not the case, that unstructured time leads to confusion about purpose, listlessness, and inability to direct oneself toward goals. Rather, it is suggested that the more creative child needs greater structure than the average within which to work, so that productivity can be focused with careful attention, in opposition to haphazard activity (Gillespie, 1987).

For the teenager who has lost interest in a talent, it has been necessary for adults to recognize the need for interaction with peers, which is in opposition to traditional PA skills practice, frequently a solitary activity. The needs to become independent and to make autonomous decisions have been normal and necessary parts of becoming an adult (Masson, 1987). However, when the peer group values a concept, the student will continue to value it. Involving the student in group activities within the domain can stimulate the sense of acceptance they need.

Initial experiences, filed with collections of various knowledge up through the concrete operations stage have been known to be triggered by changes in thought processing at adolescence. Possibilities which had been obscured earlier have become obvious to the pre-adult when additional experiences renew initial CE input. Over time, collective CEs and casual interest in a domain have been known to evolve into meaningful interest and potential talent.

The adolescent/pre-adult is interested in risk-taking. Simple involvement in artistic activities, experiences with artistic media and expression and careful adult observation has revealed high potential talent (CONN-CEPT IV, 1980). In identification procedures, potential must be considered as valuable as manifested behavior.

Sisk (1980) stressed that information should be included from several sources such as parents, teachers, psychologists, peers, and the student. Auditions could be solicited of adolescents who want to demonstrate their abilities. In order to find the talented and potentially talented among them, trained artists should observe the performances. They should have ensuing meetings with counselors, parents and the student. These can bring about information concerning the students' levels of interest.

According to Lopez (1987), in looking for talent, not only a flair for the art form must be observed, but there must be concerted innate interest in the art form. Recommendations for special programs should be made on these bases. The User's Guide for Search and Development in the Visual and Performing Arts was created by Niro and Wolf (1980). They suggested that potentially high ability students should be identified and assisted in actualizing their abilities. They encouraged that programs be designed to meet local needs and should be tested as pilot programs

for a year. Then an expansion design for the second year should be developed.

Essential elements of any such program were artists and art organizations, corporate and foundation support as well as school budgets, organization, time for gathering initial support, and use of public relations to present ideas for impact and follow-up. Awareness and training workshops for teachers and community leaders as well as individual conferences and press coverage were stressed to maintain the original goals.

Creative Product Scales were developed by Byrnes (1982) for Detroit Public Schools. Fine arts consultants were requested to develop criteria to guide the determination of the quality of a student product. The scales developed were to be used for evaluating music performance, music composition, drama, dance, literature, and visual arts at the high school level. It was recommended that trained artists receive orientation for use of the scales in order to produce consistent, reliable and explainable evaluations of a student's creative product.

In adapting these scales to the early adolescent, it must be recognized that talent indicators may have shifted and changed at different times in a child's development. However, there will have remained certain artistic behavior characteristics which moved with the shifts as the child's prominent expressions have fluctuated. With a preadolescent, who might be hesitant to reveal too much

feeling in artistic expression, careful approaches should be used to uncover potential talent (CONN-CEPT IV, 1980).

At the Center for Theater Techniques in Education, Stanford, CT, assessment checklists were developed for a talent search and development project. They asked evaluators to rank students' abilities on a scale of one to eight in each of sixteen categories. The categories dealt with communication of low level functions, such as in making requests known, giving directions and explaining feelings, through progressively more complex levels and ending in creative elaboration as a final item. It was developed for use by adults who had worked closely with the students and had observed the talent in question, such as teachers, trained artists, counselors, and parents Niro & Wolf, 1982).

The Center for Creative Youth at Wesleyan University (cited in CONN-CEPT IV, 1980) recommended ways to report evaluation results to a community (see Appendix A). Included were ideas for reports to parents, students, school personnel, Boards of Education and Advisory Boards, and for the general public. Variety in format of reporting has allowed each segment of the public to value and appreciate the impact of programs.

Summary of the Literature's Relationship to the Problem

In spite of the fact that the U.S. Department of Education has mandated that school provide education for those with visual and performing arts talent, the field has been largely overlooked. Because of this, less than half of the population of American gifted students in public school were being served by 1986. Much of the problem lay in the practice of finding students who fit existing programs. Because of the nature of artistically talented children, who have frequently been known to be right hemisphere learners, criterion for identification used for the intellectually gifted has not been valid.

Three designs for identification have been widely used in selection for special programs; test-as-criterion, performance, and long range creativity. Test-as-criterion measures knowledge, performance tests measure products, and long range creativity tests require observation and recording over long periods of time.

The creative processes reported by Piaget and Bloom were similar to each other in that experiences gained by direct observation and later by participation can change attitudes and values and can result in unique use of information which can be called creativity. They can be compared with cognitive development, extending the uses of information because of emotional involvement. Critical thinking, used in the Cognitive domain for solving problems,

transfers to the Affective domain for creating new arrangements of information to express ideas, moods, feelings, and interest.

Early high impact experiences tend to accumulate in memory until commitment to the art form takes place. They could be called Crystallizing Experiences; they rest in the memory until the time is right and then develop into an expression of beauty. Timing could be short or long, depending upon "initial" and "at promise" stages for the individual.

Intellectually gifted people have also been known to be artistically talented, as the theory of multiple intelligences suggests. In reviewing the statistics of musicians from the past two centuries as well as the interviews with current performers, it is evident that both early experiences and mentors have played important roles in the development of commitment to pursue training in PA.

In the adolescent, the newly found manner of problem solving and of developing pre-adult values provides opportunities to create an atmosphere of appreciation for the arts that did not exist in the younger child. It is a critical time for talents to be nurtured and identified so that interest will be maintained throughout life.

Questions asked about CE can be partially answered: (1) CEs were more typical than atypical in the talented, especially in the child who has not shown talent early in life (before age 10), (2) they occur when a person is

receptive to the media and is "at promise" for high impact, the individual personality being selective, (3) considering the processes explained by Piaget and Bloom, it seems unlikely that CEs differ across various domains, and (4) the events unfold in the manner they do because of the process of the development of the human mind upon entering adolescence.

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Statement of General Goals

The goals of this practicum were to provide performing arts (PA) experiences for middle school students to (1) create an atmosphere of appreciation of PA, (2) stimulate the interest of artistically talented (ATs) and potentially artistically talented students (PATs), (3) provide opportunities for ATs and PATs to perform, and (4) encourage ATs and PATs to pursue training in the arts through a series called TALENT VIDEO.

Behavioral Expectations

1. When given opportunities to show PA talent, interested students were to prepare three-minute performances and were to perform in one video taping session.
    a. Provided with guidelines for presentation, critical thinking skills were to be used to prepare performances.
    b. Provided with opportunities to perform for peers, students' confidence in their abilities was to be reinforced.
    c. Experiences with video taping and performing

before peers was to provide CE impetus for making decisions about involvement with PA.

2. After videotaping, identified ATs and PATs were to receive notification of recommendations for further training.

a. Students, parents, TALENT VIDEO director, and the student's adviser would have conferred about participation in the PA magnet school program.

b. Identified ATs were to be recommended to audition for the schools' Instructional Television (ITV) talent bank.

Evaluation Instruments

A pilot survey was conducted with 77 randomly selected students at the school to pro rate the number of students who had interest in PA (see Appendix B). It was made up of 25 questions about past experiences, interests, and desires regarding performing arts. The questions named the performing arts of singing, dancing, instrumental, and drama talents. Questions were answered by either "yes" or "no" and included opportunities to name first and second choices of types of performance. This provided useful data for scheduling after-school classes. Answers were written on SCANTRON answer sheets and scored by machine.

A pre-program survey was then devised and given to 229 student volunteers asking them if they had talent in singing, instrumental, dance or drama areas (see Appendix

C). It asked whether lessons had ever been taken and performances given in those areas of performance. One of the sixteen questions pertained to interest in an after-school class for performance in a talent show.

Evaluation scales based on those used by Detroit Public Schools (Byrnes & Parke, 1982) were designed for this student population in the categories of music, dance, and drama (see Appendices D, E, F, G, H). Each scale had five categories on which to rate each participant on a scale of one to five. Scores were totaled and averaged for each performance. Those ratings averaging four or five were expected to be indicators of interest and/or AT/PAT behavior.

Post-program surveys were designed for talent video students, for randomly selected staff, and for randomly selected students who were not in the talent video program. Talent video students answered twelve questions regarding how they heard about the classes, whether they felt they had learned specific performance skills in the classes, and whether they would be interested in continuing their talent interest in elective classes, by attending performing arts school centers, and/or by producing more videos. A high number of responses indicating interest was to be interpreted as positive attitude toward continued PA activities at the school.

Both staff--six questions--and student surveys were designed to reveal whether marketing tactics were effective,

whether students and/or staff were talking about TALENT VIDEO, and whether they knew what it was. They both asked personal opinions on whether in-school concerts would be desirable during the coming year. The fifteen question student survey also asked whether those students had participated in athletic tryouts which conflicted with after-school classes.

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Solutions

Williams (1987) stated this opinion:

> We must provide the best opportunities for boys and girls to maintain excitement and stimulation about education. We must inspire and motivate so they can motivate themselves to learn to want to learn.

Educational systems should arrange programs that give free rein to children who have artistic talents, so that their expression can be given a wide range of opportunities for development (Taylor, cited in CONN-CEPT IV, 1980). This has meant that an atmosphere of appreciation of the arts must have been created, interest must have been incited, and students must have been given opportunities to experiment with artistic talents. Only then has a wide range of students taken advantage of a school's encouragement to perform and to consider commitment to development of a talent.

Experiences that have led to commitment in an area of interest have taken time to grow. It has not been unusual for some artists to have realized their growing interest only after many years of reinforcing experiences. With direct attention given to creative activities as an ongoing

school program, it has been possible to build student enthusiasm for joining them.

Individual program designs have restricted identification of the gifted to intellectual qualifications in many schools. Identification of talent of many kinds should be ongoing, with varied styles of identification (Sisk, 1980). Right hemisphere learners have often been known to be talented in the arts. Many "problem" students who have already been enrolled in special classes have had little attention given to developing their artistic talents. Others, who have not exhibited problem behavior may also have had multiple talents which have gone unrecognized.

According to Williams, (1987), for many years principal of a public school system's performing arts elementary magnet school, programs giving students options have enhanced their academics. Tone and atmosphere for developing arts has been set by providing opportunities for students to perform for their peers. The process is the most important thing.

Because of their newly found abilities to use critical thinking, adolescents have constantly recombined information to create unique responses (Davidson, 1984 and Kroeker, 1987). Peer reactions to responses and their cooperative efforts to create artistic performances have helped teenagers learn adult independence and to make autonomous

decisions (Masson, 1987). A sense of acceptance within peer groups has been known to stimulate the value of a concept.

Mentors who have supported artistically talented individuals have been significant contributors to their developing talents (Kaufman, 1986). In their functions as adult role models, mentors have been important to potential artists' impressions of their abilities. Therefore, opportunities to experiment and to meet trained artists have contributed greatly in developing interest into commitment.

Williams (1987) felt that to maintain excitement about schools, all schools should provide some ways in which students could feel good about themselves. Three-fourths of all discipline problems have stemmed from the curriculum, he reported. He stated that when we have met the needs of students by identifying their talents and providing programs in which they are interested, effectiveness in academics has been increased.

Identification of the artistically talented should be measured according to the desired performance (Sawyer, 1986). In the cases of talented performers, product assessment should be used. Test-as-criterion methods have been suitable for evaluation of knowledge gained, and long range creativity has been measured in retrospect. Audition and ranking has evaluated not only the product of creativity, but also the stage of physical development in ATs/PATs (Renzulli & Delcourt, 1986). Opportunities should

be given so that identification of multiple intelligence talents could occur (Sawyer, 1986).

Internalization, a growth process (Krathwohl, Bloom & Masia, 1964), has been known to take place at various speeds. Experiences leading to "crystallization" have been collective, according to Harvard Project Zero reports (1984), and could only be identified in retrospect. Initial experiences may have occurred at any time and could be part of the basis for later impressions within the domain. Through performances that have been experienced and impressions left by people in influential situations, attitudes toward certain domains have been guided (Gillespie; Lopez; McMurrin; Herman, 1987).

Because of the current interest in preservation of the arts, parents have placed pressure on school systems to continue arts programs in public schools (Williams, 1987). Community schools have offered after-school programs in the arts (Huber, 1987). Programs should be designed with local needs in mind, so that students could be identified and assisted in actualizing their abilities (Niro & Wolf, 1980).

Essential elements of such programs have been artists, school budgets, community organization support, parents, and use of public relations for impact and follow-up. Press coverage and individual conferences should be used to maintain original goals (Niro & Wolf, 1980).

Description of Selected Solutions

A program named TALENT VIDEO was implemented through community school after-school classes. At the end of the previous school year, a pilot survey had been conducted to incite interest in the upcoming fall program and to predict the level of participation. When school resumed in the fall, students were given opportunities during their lunch period to volunteer for participation in a survey about interests in performing arts (see Appendix C).

A flier (see Appendix I) was sent home with all students who answered survey questions explaining TALENT VIDEO classes and encouraging enrollment. Posters advertising dates and class curriculum were displayed in strategic spots around the school. Advertisements were run on the cafeteria electronic bulletin as well as having been read to the entire school on the daily announcements for one week prior to implementation.

Two series of four after-school classes were held: one in the fall and one in the winter. Each series began with an orientation to PA categories and suggestions for areas in which performances could be developed. Subsequent classes provided time for planning acts, instruction in blocking and arranging audio-visual needs, learning to use a video camera and special lighting, and rehearsals for final productions.

Students were in mixed grade level classes. They provided their own props, costumes, accompaniment tapes, and other needed equipment (see Appendix J). Tape decks, record

players, and speakers were provided. Video taping was conducted at each class session in order to gradually increase students' comfort with body images. Copies of final individual video performances were made for students to keep. Awards were presented to all participants.

After video tapes were completed, trained artists viewed them and rated student talent using specially devised rating scales (see Appendices D, E, F, G & H). Tapes were also by viewed by students' regular school advisers and by the director of the program in order to reach an agreement as to whether recommendations should be made for referral to the ITV center and/or to the magnet school for the following year. If so, a conference was held with parents and students for determination of these recommendations (see Appendices K, L & M).

Reporting events to parents, students, school personnel and the public was an ongoing activity arranged by the director. Press releases were used to accompany black and white glossy photos for newspaper and magazine printing (see Appendix N). Students and parents were kept advised of activities by means of school public address announcements, cafeteria electronic bulletins and parent newsletters. The community was kept informed about the program by use of local newspapers.

The Community School schedule included a listing for TALENT VIDEO. Students from sixth grade through eighth

series was conducted according to calendar schedule. The following series did not include Week I.

Table 5
Calendar

Week I	Survey A. Parent volunteer used B. Lunch periods three days C. Advertising--electronic sign and public address
Week II	Registration A. Continue advertising (I. C.) B. Display posters around school C. Registration at community school office
Week III	Orientation, class 1 A. Slide presentation B. Rules C. Instruction in use of video camera
Week IV	Formative plans, class 2 A. Blocking instruction B. Accompaniment plans C. Diagramming, costumes D. Students use video camera
Week V	Rehearsal of planned acts, class 3 A. Modify as needed B. Record timing C. Schedule filming D. Gather credits information E. Tapes, lighting evaluated
Week VI	Video taping performances, class 4 A. Advisors, professionals viewing B. Evaluations
Week VII	Conferences as needed A. School Personnel B. Parents C. Student
Week VIII	Edit tapes A. ITV center assistance B. Copies made for students C. Distribution of tapes D. Master tape retained by director

Following the last session of classes a survey was

Following the last session of classes a survey was taken of all students who had attended and had completed filming according to schedule for post program feedback (see Appendix O). One hundred students selected randomly from across the school population, were surveyed to establish whether they were knowledgeable about the program (see Appendix P). A random sampling of teachers were also surveyed to test marketing effectiveness as well as discovering their levels of interest in PA (see Appendix Q).

Report of Action Taken

Results of the pilot survey completed by 77 sixth and seventh grade students showed that there was strong interest in PA (see Appendix R). The student interest survey (see Appendix C) was based on the results of the pilot survey.

Results of that survey were that of the 229 students who volunteered from sixth, seventh, and eighth grades, 122 indicated that they were talented dancers, 88 indicated a talent in both singing and instrumental talent, and 106 indicated they had a drama talent. When it came to previous training, 97 indicated they had taken music and/or dance lessons and only 53 had taken drama lessons. Reported performances ranged from 166 involved in a chorus experience to 55 who actually performed a vocal solo. The question about interest in after-school classes received 159 "yes" responses. The majority of students chose dancing and drama as their first talent choices (see Table 6). Some students

did not answer all questions. Only one answer sheet was not usable.

Table 6

Responses to Student Interest Survey (see Appendix C)

Category	Yes	No
TALENT		
1. Singing	88	140
2. Instrumental	88	140
3. Dance	122	103
4. Drama	106	120
LESSONS		
5. Music	97	131
6. Dance	97	131
7. Drama	53	175
PERFORMANCE EXPERIENCE		
8. Chorus	166	61
9. Vocal solo	55	173
10. Band/Orchestra	65	158
11. Ballet/tap	78	149
12. Show/modern	129	96
13. Other	62	160
AFTER-SCHOOL CLASSES		
14. Talent Show	159	66

FIRST CHOICE:		SECOND CHOICE:	
Singing	35	Singing	60
Instrumental	46	Instrumental	43
Dance	74	Dance	64
Drama	68	Drama	57

Preparation for the first series included a slide presentation and news releases. The slide presentation displayed pictures of people famous for their artistic talent and who are known to students through various media. It pointed out the artists' early involvement with PA. A news release about the upcoming program was given to local newspapers through the school media contact person. The

series, which included four 1 1/2 hour classes were conducted through the community school. Information was printed in several papers.

In the first class, the five minute slide presentation was shown. The session also included a general discussion about what was to be considered performing arts. Students were able to discuss possibilities for their acts and to get information about how to prepare one. Students in attendance represented all three grade levels. They were all girls. Their acts were lip-syncs and dancing.

A video camera and monitor were used to demonstrate the complexities of video media. The session ended with rules for the classes and guidelines for preparing a three-minute act. Information about acts were to be ready at the next session.

Preceding class two, the electronic sign message was updated with a bulletin regarding TV attendance, and PA announcements were made on the two preceding mornings. During the session, students discussed their performance plans, listed audio equipment needed for their specific acts, and learned to use the video camera. The session was mainly devoted to students spending time to become accustomed to their images on the TV screen. In preparation for the next session, students were asked to bring in audio software and information for credits that would be added to final video tapes. Performances plans were to be set by the next class and ready for rehearsal.

Class three was conducted as a final rehearsal. Stage spotlights were brought to the sound-proofed room, all related equipment that would be used in final performances was tested, and plans for volume, jells, blocking, and length of performances were finalized. Actual performances were recorded at the final class session.

Editing the tapes and preparing them for student use was facilitated by television center professionals soon after each series was completed. Tapes of students' individual performances were distributed to them. Professional artists from respective fields were given copies of performance tapes to be viewed for evaluation purposes. Evaluations were recorded using scale sheets.

Preceding the second series, a news release was submitted for publication in the school's parent newsletter. It included the names of students who had made videos and general information encouraging enrollment in the next series. A second news release was published in local papers (see Appendix N).

Fliers were prepared and given to teachers for distribution preceding the second series. Fliers included registration forms to be returned to the TV productions teacher. New posters were placed in strategic spots around the school.

The second series of classes was begun simultaneously with the next community school session. The same procedures

as in the former series were used. All but one of the enrollees were sixth graders. The only eighth graded not return. Acts included singing, dancing, instrumentals and dramatizations. Some recorded more than one act.

After each series, parents of students noted as showing AT/PAT behavior were requested to attend a conference along with their child. Also in attendance were the grade level guidance counselor and the program director. Letters of recommendation were completed and given to parents at that time. All were recommended to the magnet schools.

Individual student records and three surveys were completed as planned. Records included information about type of video performance, evaluations, referrals to other programs, and prospective intentions in PA fields. The post program survey included 100 students by random selection. All TV students completed the TV student survey. Staff members answering the oral survey were a random selection of teachers secretaries and administrators in addition to community school office staff. A total of 20 staff members participated.

Five students attended the first series. All completed the course, although attendance was irregular. Eleven students registered for the second series, but only nine completed the course.

Because the community school was used for class time, students were required to register, pay the community school fee, and make arrangements for transportation home at the

end of after-school sessions.

There had been several inquiries by students about when TV productions would begin. The inquiries were received after the first session of had begun. None of those students attended the second series. This occurred again during the second series. Some students reported they had conflicts with other extra curricular activities.

During the previous summer, an agreement had been made between the writer and the school's parent support organization regarding inclusion of productions from TV in a spring talent show. Students would prepare acts under supervision for TV and use them in the talent show with appropriate modifications. Because the talent show date was subsequently changed to December, rehearsals and advertising for it were in direct conflict with those relating to TV. Many potential students decided to be in the December show instead of TV.

Both public news releases were published after severe editing. Not only did they refer to incorrect information, but they did not reflect the intended purpose. It seemed wise not to repeat these.

The parent newsletter was delayed in printing until the second week of series two. Another article was published in a later edition after series two had been completed. It summarized participation and features of both series.

Local newspapers were invited to critique both taping sessions. One reporter made an appointment to attend. She did not do so.

Students cooperated with each other to make the taping sessions run smoothly. No retakes were necessary. None of the TV students were involved in the talent show. Recommendations to ITV Talent Bank were not made as the program had been discontinued since implementation had begun.

CHAPTER V

RESULTS, CONCLUSIONS AND RECOMMENDATIONS

Results

The goals of this practicum were met for all fourteen students who participated in TALENT VIDEO. The numbers of students and staff who took part in various interest surveys and post program surveys totaled 429. These were directly involved in specific oral or written information dealing with performing arts. The total number of students given opportunities to participate in TV was in excess of 1600.

TALENT VIDEO created an atmosphere of appreciation of PA among participating students as was shown in their high level of cooperation during video taping. Their increased awareness of the difficulties in producing a near perfect performance caused them to have respect for others' needs for silence during video taping. This occurred both during rehearsals and during final performances. Students were genuinely supportive of other class members by giving helpful suggestions as to selection of costume, spotlight jells, and effective dramatics. No prompting or instructions were given to encourage that behavior.

Among students who enrolled in TV were some who had already been identified as talented students, and a few who had no idea what kind of talent they might try to develop. The majority had a specific idea in mind to use their

favorite songs or story in creating dramatic, instrumental, and/or dance performances.

Students in TV had opportunities to try a variety of acts before deciding on their favorite. This decision making involved performing in rehearsal, watching their video clip, listening to peer comments, responding to suggestions by the director, and making adjustments before the final taping. They willingly tried variations of their acts and explored new possibilities. They were extremely creative in preparing final acts. Video clips provided positive growth of self-esteem in all cases.

All students were anxious to improve their talents and many said they would try to enroll in the magnet school performing arts program when it was suggested and before their parents had been notified of any recommendations. Parents generally were reluctant to consider placing their children in a new school because of peer relationships which were already established.

The Talent Video Students' Survey showed positive results (see Table 6). All 14 who responded had heard about the program over PA announcements, but fewer than half had seen posters or electronic notices. Only two had read the parent newsletter articles. Eight students had taken the pre program talent interest survey on their lunch time. All of them said they would participate in the program a second time if the opportunity was presented.

Table 6

Talent Video Students' Survey

	Yes	No
1. Did you hear about TV on the PA announcements?	12	2
2. Did you see TV posters around the school?	10	4
3. Did you see notices about TV on the cafeteria electronic sign?	9	5
4. Did you read about TV in the parent newsletter?	6	8
5. Did you take the talent survey at lunch time earlier in the school year?	9	5
6. Did you learn more about using a video camera in TV classes?	12	2
7. Did you learn more about video performing in TV?	12	2
8. Would you join TV again as an after school activity?	14	0
9. Would you like to continue to be involved in performing?	14	0
10. Would you take TV as an elective if it had more productions for each person?	14	0
11. Would you be interested in attending the Performing Arts Middle School next year?	14	0
12. Would you be interested in attending the Performing Arts High School?	14	0

Only two felt they did not learn more about using a television camera. The history of those two best friends was that they prided themselves on being knowledgeable about many interest areas, some of them in error. It was obvious at the rehearsal that both needed to adjust their performances because of lack of knowledge of video filming. One student, who had been involved in professional stage

work felt that he did not learn anything new about performing. However, his performances did improve greatly with suggested refinements. All remaining answers revealed great enthusiasm for continuing PA experiences.

Of the 100 students who took the post program survey--Talent Video Survey--(see Table 7), 54 had known about the TV program. Eight of them had taken the lunch time talent interest survey. Fewer than 50 had been aware of any marketing procedures. Close to 90 neither knew what the TV program was, nor had asked about it, nor would they have had any conflict with activities which prevented their enrollment.

Table 7

Results of Talent Video Survey

	Yes/No
1. Did you know that Talent Video was held this year?	54/46
2. Did you hear about TV on the PA announcements?	48/52
3. Did you read about TV in the parent newsletters?	15/85
4. Did you see posters about TV in the halls?	49/51
5. Did you see notices about TV on the cafeteria electronic sign?	36/64
6. Did you take the talent survey which was given at lunch time earlier in the school year?	8/92
7. Did you know what people did in TV?	17/83
8. Was TV for students in a certain grade level?	9/91
9. Were people talking about TV at school?	11/89
10. Did you want to join TV but couldn't because of other activities?	13/87

11. Would you have joined TV if it were held during the school day?	37/63*
12. Would you choose TV if it were an elective?	37/63*
13. Would you enjoy having excellent concerts in school assemblies?	83/17
14. Did you try out for basketball?	4/96
15. Did you try out for track?	7/93

* Not the same students

Opinions about participation resulted in 37 percent wanting to join TV if it were an elective, and a whopping 83 percent were interested in having excellent concerts during school assemblies. Only four students had tried out for basketball; another seven had tried out for track. These were the school's two conflicting extra-curricular after-school activities.

However, to obtain a clear view of student opinions, these score sheets were interpreted in various individual ways. Two students reached question 10 before admitting that they didn't know what the TV program was. Those who said they would not choose TV as an elective, but would like school concerts numbered 46. Those who said they would choose to join TV, and also wanted concerts numbered 36. One student said TV would be chosen but not concerts. These totaled 93 of the 100 surveyed.

There were 16 students who did not hear or see any information about TV but would like to see school concerts. Twelve of these wanted both classes and concerts in spite of

only hearing about them for the first time on the survey. There were 31 students who did not know about TV classes, but would choose them if they were electives. Six of the answer sheets were marked negatively throughout.

The staff survey results showed that 14 of the 20 adults interviewed had known about the TV after-school program. No more than 6 of these had heard about it from any one marketing source. A large majority said they would like to see TV done as an elective, although only 4 had encouraged any student to join. Eighteen answered that they would like the school to provide concert assemblies to help expand affective education. One felt that the students were poorly behaved at this school and should not be rewarded with concerts.

The biggest obstacle to TALENT VIDEO was that there was little attention paid to marketing measures that were done. Information on initial posters was misinterpreted by students, so the poster format was changed for the second series. The revised posters were misinterpreted by students in another way. Very few noticed the electronic sign in the cafeteria during lunch periods. Parent newsletter articles went unread. Newspaper articles were not seen, and PA announcements were ignored.

In spite of massive efforts to advertise TV for several weeks in advance of each session, and reminders to attend on the day of every session, students' awareness and interest was not sharpened. This behavior seemed to be typical of

the middle school child who has been more interested in peer interaction and activities of the moment. The great majority did not make an effort to question anyone about TV. They also admitted that they never listen to PA announcements. There was only minimal response to printed matter about the program, as has followed for most other printed information received.

Parent newsletters were left in desks, littered throughout the school, dropped in wastebaskets and hidden in notebooks. In any case, newsletters were printed too late for registration, although they were to have been distributed two weeks before TV classes were to begin each time.

Conclusions

As a result of the pre and post program surveys, as well as the pilot survey, it was obvious that students were extremely interested in PA, whether through performing or through experiencing concerts at school. Students' respect for silence on the filming set as well as in the types of advice they gave to others during class sessions reiterated McMurrin's (1987) opinion. He stated that middle school students love watching performances, but have high expectations regarding the quality of what they see and will strive for excellence.

Students became more interested in and committed to their performances as experience was gained and visual body

images were accepted. They were functioning at 2.3, satisfaction in response, in Bloom's Taxonomy of the Affective Domain at mid TV time (Krathwall, Bloom & Masia, 1964). By the last class, they were functioning at 4.2, organization of a value system, as was shown when the priority for silence caused students to remove themselves from the filming area and to elect to guard the doors against interruptions.

At the initial class, students did not want any of the others watching their performances. Later, they all wanted the others to stay and watch. Viewers' positive responses led performers back to 2.3, satisfaction in response, and reinforced internalization through 4.2.

The final student survey and viewing of their own performance tapes moved most students into 5.1, generalized set. This was proven in the unanimous positive response to the possibility of joining TV in the future.

Students who had been known to be bored, disruptive, and/or academic underachievers performed with a high level of stage presence and were well behaved (Sisk 1980). They had been positively reinforced with success. The writer was able to view these students in a positive light which carried over to the classroom in most cases. Only one did not improve. The latter was later identified as being Emotionally Handicapped.

The results of performance based identification of ATs and PATs proved that the method is highly reliable (Renzulli

& Delcourt 1986). There was no opportunity to observe minority talent as referred to by Lopez, (1987), since all students who attended classes were of majority except one who was an American born Oriental.

There is no way to tell for certain whether this PA experience has been internalized for any of the 427 students who were involved in any part of this practicum. These, in addition to the 229 who were involved in the pilot survey, may have been stimulated to pursue an interest in PA at any time. Procedures to evaluate the degree to which this has become a CE for any or all (427 + 229 = 656) can only be implemented in ensuing years (Walters & Gardner 1984).

Recommendations

The following recommendations have been presented regarding this practicum:

1. A study of students' academic grades at the beginning of the school year could be compared with those at the end of the school year and those attained over the next few years in public school. This could give information about whether PA enhances academics (Williams, 1987).
2. In replication, marketing emphasis should be on personal contact, either through all-school surveys, or through brief classroom presentations.
3. The use of this project as an elective for middle school students could enhance students' self-

concept, provide alternate media for peer acceptance, and reach a greater number of ATs and PATs.

4. Providing an in-school concert series as CE impetus could create an attitude of excitement about PA in the school as well as enabling minorities and bus students to take advantage of talent development.
5. Providing opportunities for interested students to meet and interview artistically talented performers after their concerts could provide strong CEs for many.
6. Providing an in-school mini-concert series, using TV students and students from the performing arts magnet schools could be a reinforcing extension of the after school program and encourage others to pursue their artistic talents.
7. A school video talent bank could be established which could be used for later classes to enjoy and to critique.
8. Students who are identified as AT could be recommended to perform in mini concerts at the home school, magnet school shows and plays, and network television competitions.
9. Aspiring stage dramatists could increase their skills by preparing tapes for auditions.

10. This project could be used in all middle schools for the purpose of referrals to the magnet performing arts middle and high schools in the district.

Dissemination

Abstracts of this practicum will be distributed to members of Cluster XXII. An overview of the project will be submitted to the performing arts magnet schools coordinator, as well as in a paper to be read at an appropriate professional organization seminar. The writer also intends to investigate sources which may use selected parts of this study as an article in a professional journal.

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APPENDIX A

A SUMMARY OF
WAYS TO REPORT EVALUATION RESULTS TO THE COMMUNITY

A SUMMARY OF
WAYS TO REPORT EVALUATION RESULTS TO THE COMMUNITY

*- Collect important data on your arts program.
*- Share it with members of the community in a format each can value and appreciate.

I. Provide parents with:
- questionnaires
*- performances/exhibits
- reports with comments and objectives achieved
- reports of credit hours earned
*- invitations to visit the project
*- individual conferences
- parent meetings
*- newspaper articles, slide and videotape presentations

II. Provide students with
*- newsletters
*- certificates of merit or awards
- reports of credit hours earned/transcript
*- peer and artist reviews and critique of artistic work
*- performances/exhibits
*- ratings by artists/mentors based on objectives
- personal recommendations for college and competitions

III. Provide school personnel with:
*- visitation opportunities
*- surveys
- conferences/dialogues
- reports on achievements of participants
- discussions
- classroom reports and photo essay containing quotes by students
*- plans for integration of the program into the regular school schedule
-- student leadership projects
* -- student-led sharings of the arts
- in-service workshops
- formal reports prepared by outside evaluators

IV. Provide Boards of Education and advisory boards with:
*- slide presentations
*- student testimony
- formal reports on program achievements from both program staff and an outside evaluator

V. Provide the general public with:
*- newspaper articles
*- opportunities for visitation
*- slide and video presentations
- newsletters
*- performances/exhibits

(CONN-CEPT IV, 1980)

*---TALENT SEARCH selection

APPENDIX B

PILOT SURVEY

PILOT SURVEY

This is a survey to find out how much interest you have in the performing arts.

On your SCANTRON answer sheet, mark (A) for yes; (B) for no. Mark an answer for each question.

PERFORMANCE ATTENDANCE

1. Have you ever gone to a rock concert?
2. Have you ever gone to a classical concert?
3. Have you ever gone to a ballet performance?
4. Have you ever gone to a live theatrical play outside of school?
5. Would you like to see one or more of these?

TALENT

6. Do you have a singing talent?
7. Do you have an instrumental talent?
8. Do you have a dance talent?
9. Do you have a drama talent?
10. Would you like to develop a talent in one of these?

LESSONS

11. Do you take music lessons?
12. Do you take dance lessons?
13. Do you take drama lessons?
14. Would you like to take lessons in one of these?

PERFORMANCE EXPERIENCE

15. Have you ever performed with a chorus?
16. Have you ever performed a vocal solo?
17. Have you ever played in a band or orchestra?
18. Have you ever performed a formal dance (ballet, tap)?
19. Have you ever performed modern dance (jazz, break, show dancing)?
20. Would you like to be in a school talent show?
21. Have you ever been in a play in or out of school?
22. Would you like to be in a school play?

Mark your choice, A-E.

SCHOOL OPPORTUNITIES

23. What kind of performing would be your first choice?
    (A) singing (B) instrumental (C) dance
    (D) drama (E) none
24. What kind of performing would be your second choice?
    (A) singing (B) instrumental (C) dance
    (D) drama (E) none

25. IF YOU WOULD LIKE MORE INFORMATION ABOUT PERFORMING, WRITE YOUR NAME ON THE ANSWER SHEET.

APPENDIX C

TALENT SEARCH STUDENT INTEREST SURVEY

TALENT SEARCH
STUDENT INTEREST SURVEY

Directions:

1. Write your name and phone number in the spaces at the top of your SCANTRON sheet.
2. Mark an answer for each question.
3. Mark (A) for yes; or (B) for no.
4. DO NOT WRITE ON THIS SHEET.

TALENT

1. Do you have a singing talent?
2. Do you have an instrumental talent?
3. Do you have a dance talent?
4. Do you have a drama talent?

LESSONS

5. Do you, or did you ever, take music lessons?
6. Do you, or did you ever, take dance lessons?
7. Do you, or did you ever, take drama lessons?

PERFORMANCE EXPERIENCE

8. Have you ever performed with a chorus?
9. Have you ever performed a vocal solo?
10. Have you ever played in a band or orchestra?
11. Have you ever performed a formal dance (ballet, tap)?
12. Have you ever performed modern dance (jazz, break, show dancing)?
13. Have you ever performed in another kind of show not mentioned here?
    IF YES, write the name of it across the bottom of the answer sheet.
14. Would you be interested in an after-school class to be in a Talent Show?

Mark you choice, A-D.

15. What kind of performing would be your first choice?
    (A) singing (B) instrumental
    (C) dance (D) drama

16. What kind of performing would be your second choice?
    (A) singing (B) instrumental
    (C) dance (D) drama

APPENDIX D

AUDITION PERFORMANCE EVALUATION
MUSIC SOLO

*TALENT VIDEO
AUDITION PERFORMANCE EVALUATION
MUSIC SOLO

Performer _____ Rater _____

Type _____

Title _____

Use the five-point scale to rate each major category. Determine final rating by adding the ratings of each category and dividing by the number of categories used.

5--Superior; the highest level of performance. Few errors or weaknesses.
4--Excellent; a very good performance. Some minor errors or weaknesses.
3--Good; a good level of performance. Several errors or weaknesses; lacking in one or more of the major categories.
2--Fair; a fair level of performance. Many obvious errors and basic weaknesses in several performance categories.
1--Poor; a developing level of performance. Weak and uncertain, indicating much needed improvement. Numerous errors and weaknesses in all performance categories.

Read the explanatory material before attempting to rate. (Please circle your rating)

	RATING				
1. TONE	1	2	3	4	5
2. INTONATION	1	2	3	4	5
3. TECHNIQUE	1	2	3	4	5
4. INTERPRETATION	1	2	3	4	5
5. IMPROVISATION (If Applicable)	1	2	3	4	5

TOTAL _____
DIVIDED BY 5= _____

COMMENTS:

*This and succeeding pages were adapted from Creative Product Scales (Byrnes & Parke, 1982).

How to Use the Performance Evaluation Scale for Music Solo

This Scale was developed to evaluate overall talent and potential talent of middle school students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate.

Note that not all items are appropriate to all types of performance. They are meant to be as broadly descriptive as possible to facilitate the use of this scale with instrumental/vocal or string/wind performances.

Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Tone
   Characteristic quality, control, balnace, blend, vowels, breath support.

2. Intonation
   Melodic line, chords, individual, with accompaniment.

3. Technique
   Fluency, fingering, accuracy, precision, articulation.

4. Interpretation
   Phrasing, line, dynamics, tempo, general style, historical style, rhythm.

5. Improvisation
   Originality, variety, appropriateness to style, line compatible to accompaniment.

APPENDIX E

AUDITION PERFORMANCE EVALUATION
MUSIC ENSEMBLE

*AUDITION PERFORMANCE EVALUATION
MUSIC ENSEMBLE

Performer _____ Rater _____

Type _____

Title _____

Use the five-point scale to rate each major category. Determine final rating by adding the ratings of each category and dividing by the number of categories used.

5--Superior; the highest level of performance. Few errors or weaknesses.
4--Excellent; a very good performance. Some minor errors or weaknesses.
3--Good; a good level of performance. Several errors or weaknesses; lacking in one or more of the major categories.
2--Fair; a fair level of performance. Many obvious errors and basic weaknesses in several performance categories.
1--Poor; a developing level of performance. Weak and uncertain,indicating much needed improvement. Numerous errors and weaknesses in all performance categories.

Read the explanatory material before attempting to rate. (Please circle your rating)

	RATING				
1. TONE	1	2	3	4	5
2. INTONATION	1	2	3	4	5
3. TECHNIQUE	1	2	3	4	5
4. INTERPRETATION	1	2	3	4	5
5. IMPROVISATION (If Applicable)	1	2	3	4	5

TOTAL_____
DIVIDED BY 5=_____

COMMENTS:

*This and succeeding pages were adapted from Creative Product Scales (Byrnes & Parke, 1982).

How to Use the Performance Evaluation Scale for Music Ensemble

This Scale was developed to evaluate overall talent and potential talent of middle school students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate.

Note that not all items are appropriate to all types of performance. They are meant to be as broadly descriptive as possible to facilitate the use of this scale with instrumental/vocal or string/wind performances.

Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Tone
   Characteristic quality, control, balance, blend, vowels, breath support, ensemble.

2. Intonation
   Melodic line, chords, individual, with accompaniment, within sections, among sections.

3. Technique
   Fluency, fingering, accuracy, precision, articulation.

4. Interpretation
   Phrasing, line, dynamics, tempo, general style, historical style, rhythm.

5. Improvisation
   Originality, variety, appropriateness to style, line compatible to accompaniment.

APPENDIX F

AUDITION PERFORMANCE EVALUATION
DANCE SOLO

*AUDITION PERFORMANCE EVALUATION
DANCE

Performer_____Rater_____

Type_____

Title_____

Use the five-point scale to rate each category. Please circle your rating.

5--Superior
4--Excellent
3--Good
2--Fair
1--Poor

Categories:	Rating				
1. Technique	1	2	3	4	5
2. Musicality	1	2	3	4	5
3. Physical Structure	1	2	3	4	5
4. Stage Presence	1	2	3	4	5
5. Selection	1	2	3	4	5

Total _____

Divided by 5=_____

COMMENTS:

*This and succeeding pages were adapted from Creative Product Scales (Byrnes & Parke, 1982).

How to Use the Performance Evaluation Scale for Dance

This Scale was developed to evaluate overall talent and potential talent of middle school students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate.

Note that not all items are appropriate to all types of performance. They are meant to be as broadly descriptive as possible.

Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Technique
   Placement, extension, flexibility

2. Musicality
   Aesthetics, grace

3. Physical Structure
   Balance, legs, arms, torso, head and neck

4. Stage Presence
   Projection, confidence

5. Selection
   Creativity, appropriate to ability

APPENDIX G

AUDITION PERFORMANCE EVALUATION
DANCE GROUP

*AUDITION PERFORMANCE EVALUATION
DANCE GROUP

Performers_____Rater_____

_____

_____

_____

Type_____

Title_____

Use the five-point scale to rate each category. Please circle your rating.

5--Superior
4--Excellent
3--Good
2--Fair
1--Poor

Categories:	Rating				
1. Technical proficiency	1	2	3	4	5
2. Group unity	1	2	3	4	5
3. Interpretation	1	2	3	4	5
4. Stage Presence	1	2	3	4	5
5. Choreography	1	2	3	4	5

Total _____

Divided by 5=_____

COMMENTS:

*This and succeeding pages were adapted from Creative Product Scales (Byrnes & Parke, 1982).

How to Use the Performance Evaluation Scale for Dance

This Scale was developed to evaluate overall talent and potential talent of middle school students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate.

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Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Technique
   Placement, extension, flexibility

2. Musicality
   Aesthetics, grace

3. Physical Structure
   Balance, legs, arms, torso, head and neck

4. Stage Presence
   Projection, confidence

5. Selection
   Creativity, appropriate to ability

APPENDIX H

AUDITION PERFORMANCE EVALUATION
DRAMA

*AUDITION PERFORMANCE EVALUATION
DRAMA

Performer_____Rater_____

Type_____

Title_____

Use the five-point scale to rate each category. Determine final rating by adding the ratings of each category and dividing by the number of categories used. Terminology listed is to provide insight as to what is expected.

Please circle your rating.

5--Superior
4--Excellent
3--Good
2--Fair
1--Poor

Categories:	Rating				
Voice	1	2	3	4	5
Movement	1	2	3	4	5
Characterization	1	2	3	4	5
Exposition	1	2	3	4	5
Staging	1	2	3	4	5

Total_____

Divided by 5=_____

COMMENTS:

*This and succeeding pages were adapted from Creative Product Scales (Byrnes & Parke, 1982).

How to Use the Performance Evaluation Scale for Drama

This Scale was developed to evaluate overall talent and potential talent of middle school students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate.

Note that not all items are appropriate to all types of performance. They are meant to be as broadly descriptive as possible to facilitate the use of this scale with soliloquey, mime, skit, etc.

Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Voice
   Projection, inflection, tone, and phrasing

2. Movement
   Gestures, facial expression, posture, and poise

3. Characterization
   Believability, consistency, creativity, and confidence

4. Exposition
   Marerial, accuracy of interpretation

5. Staging
   Blocking, coordination

APPENDIX I

TALENT VIDEO FLIER

TV TALENT VIDEO

Learn to make a talent video for a gift or for fun!

Register Now!
After school classes 3:30-5:00 P.M.

* Class Size Is Limited *

Learn: techniques, planning, rehearsals, and video filming

February 1st through February 29th

Cost: $12.00 per act

Video tape: $4.00 each

DETATCH AND RETURN WITH CHECK

REGISTRATION: TALENT VIDEO CLASS

STUDENT _____ GRADE ____ TEL. # _____

ADDRESS _____
street city zip code

CLASS: $12.00 VIDEO TAPE $4.00 Class begins February 1st

*** Reduced**

BAIR TALENT VIDEO

BTV
FEB. 1-29

Starts February 1st

Classes include:

- ☆ Techniques
- ☆ Planning
- ☆ Rehearsals
- ☆ Filming

Mondays 3:30-5:00

Classes - $12.00 per act
Tapes - $4.00 each

Community School

* Reduced

APPENDIX J

TALENT INFORMATION FORM

TALENT VIDEO
TALENT INFORMATION FORM

NAME_____GRADE___DATE_____

TYPE OF TALENT_____
(vocal, instrumental, dance, drama)

NAME OF ACT_____

OTHERS PERFORMING WITH YOU_____

_____

_____

AUDIO/VISUAL NEEDS: TAPE PLAYER _____ RECORD PLAYER _____

PIANO _____ OTHER _____

SCHEDULE, ROOM #: PER 1_____ LUNCH TIME _____ PER 4 _____

APPENDIX K

PARENT LETTER - RECOMMENDATION TO
ITV, MAGNET SCHOOL

(USE SCHOOL LETTER HEAD)

S A M P L E

Date September 30, 1987

To the Parents of : Carla Ellis

From: TALENT SEARCH

Re:
Performance Broadway Today (title) October 15, 1987 (date)

Congratulations! As a result of the TALENT SEARCH class, your child has been selected as a talented student at our school. This auditioned act has been assigned to be included in the next after-school talent show. Rehearsals are in progress.

Considering your child's level of interest and talent, it has been recommended by our evaluation artist, and the TALENT SEARCH director that the following opportunities be taken into consideration:

ITV Center audition for Video Talent Bank

Magnet Performing Arts School enrollment

The TALENT SEARCH director is available to discuss the possibilities for further development of your child's talent. Call 741-2440 between 3:15 and 3:30 p.m. for an appointment.

Mrs. J. Horn, Director

APPENDIX L

PARENT LETTER - RECOMMENDATION TO
MAGNET PERFORMING ARTS MIDDLE SCHOOL

(USE SCHOOL LETTER HEAD)

S A M P L E

Date June 10, 1988

To the Parents of: Carla Ellis

As a result of the conference held at the school on June 1, 1987, is has been recommended that enrollment for the PERFORMING ARTS MIDDLE SCHOOL MAGNET CENTER be completed for Carla's admittance at the beginning of the next school year. A school brochure and enrollment form are enclosed to assist you. Present this letter as evidence of recommendation with the enrollment papers.

It has been a great pleasure having Carla as a participant in TALENT SEARCH, and we look forward to witnessing his/her continued success in performing arts.

TALENT SEARCH, director _____
signature

Guidance Counselor, grade 6 _____
signature

APPENDIX M

PARENT LETTER - RECOMMENDATION TO
MAGNET PERFORMING ARTS HIGH SCHOOL

(USE SCHOOL LETTER HEAD)

S A M P L E

Date June 10, 1988

To the Parents of: Monte Jones

As a result of our conference with you at the school on June 1, 1987, is has been recommended that enrollment for the PERFORMING ARTS HIGH SCHOOL MAGNET CENTER be completed for Monte's admittance at the beginning of the next school year. A school brochure and enrollment form are enclosed to assist you. Present this letter as evidence of recommendation with the enrollment papers.

It has been a great pleasure having Monte as a participant in TALENT SEARCH, and we look forward to witnessing his/her continued success in performing arts.

TALENT SEARCH, director _____
signature

Guidance Counselor, grade 8 _____
signature

APPENDIX N

TALENT VIDEO PRESS RELEASES
#1, #2, PARENT NEWSLETTER

TALENT VIDEO PRESS RELEASE

TALENT VIDEO, a new program known to students as TV, has been started at the community school. The purpose of the program is to encourage artistically talented and potentially artistically talented students to become interested in performing arts. After-school classes are being offered for boys and girls in grades 6 through 8 under the direction of Mrs. Joan Horn.

The entire set of classes, which began on November 17th, will run for four weeks. Students have been learning to prepare singing, dancing, instrumental or drama acts for video taping. They are looking forward to taking home video tapes of their own performances. TALENT VIDEO graduates will become "experts" in video production, assisting in later productions.

Many students at the school have been involved in performing arts both in school and out of school. However, this is an excellent opportunity to keep a video record that can be shared at home at any time. Those who missed the initial set of classes will be able to sign up for one of next sessions that will begin after the Winter Holiday.

TALENT VIDEO PRESS RELEASE

TALENT VIDEO, a new program known to students as TV, has begun at the community school. The purpose of the program is to encourage students to become more interested in performing arts. After-school classes are being offered for boys and girls in grades 6 through 8 under the direction of Mrs. Joan Horn. The class is part of a study being done through the Nova University Ed.D. program.

The first set of classes, which were held in November, 1987, ran for four weeks. Students prepared acts for video taping and took home videos of their own performances. Enrollment for the next set of classes will take place during the week of January 25, 1988. The Monday classes will begin on February 1, 1988 and continue through the 29th. Applications are available in the community school office.

PARENT NEWSLETTER #1

TALENT VIDEO PRODUCTIONS IN COMMUNITY SCHOOL

We are joining the video market. Our own Talent Video Productions (TV) will begin through community school classes on Tuesday, November 17th, from 3:30 to 5:00 p.m. Students will learn how to prepare talent performances for video taping. They will each take home a tape of their own performances at the end of the four week class. Performances may include solos in singing, dancing, instrumentals, and drama, as well as group performances in any of these categories.

Classes will be limited to 20 productions, some productions having several students in performance. If enrollment becomes filled for the Tuesday classes, another section will be opened which will begin on November 18th.

Parent volunteers are assisting with an all-school survey about experiences in performing arts during student lunch periods. All students will be able to tell about their interests in performing arts. Encourage your child to participate.

PARENT NEWSLETTER # 2

STUDENTS ARE VIDEO STARS

Talent Video Productions (TV) classes are being offered again in February. The after-school classes will be held on Mondays, beginning February 1, 1988, from 3:30 to 5:00 p.m.

Students will learn to prepare their talent performances for video taping during class time. They will each take home a tape of their own performance at the end of four weeks. Performances may include solos or groups--singing, dancing, playing instruments, or acting in skits--as well as other ideas students wish to use.

There are already several new stars in TV Productions. Stephanie Singer and Janice Wong performed a vocal duet. Tina Cimino performed a modern style dance, and Barbie Lee and Nicole Phillips each recorded vocal solos. The productions were edited by Mrs. Horn with the help of the ITV center. All of these students are now proud owners of their own TV videos. Be sure to ask them about it.

With the help of Mrs. Hrico, a PTO volunteer, a survey was completed in November which asked students about their performing arts experiences. The results showed that of the 250 students who volunteered to complete the survey, 122 students felt they had a performing arts talent, and 159 students were interested in an after-school class. Is your child one of them? Have him or her see Mrs. Horn, room 151, to sign up for this set of classes.

APPENDIX O

TALENT VIDEO STUDENTS' SURVEY

TALENT VIDEO STUDENTS' SURVEY

1. Did you hear about TV on the PA announcements?

2. Did you see TV posters around the school?

3. Did you see notices about TV on the cafeteria electronic sign?

4. Did you read about TV in the parent newsletter?

5. Did you take the talent survey at lunch time earlier in the school year?

6. Did you learn more about using a video camera in TV?

7. Did you learn more about video performing in TV?

8. Would you join TV again as an after school activity?

9. Would you take TV as an elective if it had more productions for each person?

10. Would you like to continue to be involved in performing?

11. Would you be interested in attending the performing arts middle school next year?

12. Would you be interested in attending the perfoming arts High School?

APPENDIX P

POST PROGRAM TALENT VIDEO SURVEY

TALENT VIDEO SURVEY

1. Did you know that Talent Video was held this year?

2. Did you hear about TV on the PA announcements?

3. Did you read about TV in the parent newsletters?

4. Did you see posters about TV in the halls?

5. Did you see notices about TV on the cafeteria electronic sign?

6. Did you take the talent survey which was given at lunch time earlier in the school year?

7. Did you know what people did in TV?

8. Was TV for students in a certain grade level?

9. Were people talking about TV at school?

10. Did you want to join TV but couldn't because of other activities?

11. Would you have joined TV if it were held during the school day?

12. Would you choose TV if it were an elective?

13. Would you enjoy having excellent concerts in school assemblies?

14. Did you try out for basketball?

15. Did you try out for track?

APPENDIX Q

STAFF SURVEY

STAFF SURVEY
TALLY SHEET

1. Did you know that Bair Talent Video classes were being held in an after school program?

   YES

   NO

2. Did you hear about BTV through any of these means?

   PA announcements

   Hall posters

   Cafeteria electronic sign

   Local newspaper articles

   Parent newsletter

3. Were kids talking about BTV?

   YES

   NO

4. Did you encourage anyone to join BTV?

   YES

   NO

5. Would you like to see a program like BTV done as an elective?

   YES

   NO

6. Would you like the school to provide excellent concerts in school assemblies to help expand affective education in this school?

   YES

   NO

APPENDIX R

PILOT SURVEY RESULTS

Pilot Survey Results*

This is a survey to find out how much interest you have in the performing arts.
On your SCANTRON answer sheet, mark (A) for yes; (B) for no.
Mark an answer for each question.

	77 PARTICIPANTS Yes	No
ATTENDANCE		
1. Have you ever gone to a rock concert?	<u>51</u>	26
2. " classical concert?	35	<u>42</u>
3. " ballet performance?	33	<u>44</u>
4. " live theatrical play outside of school?	<u>49</u>	28
5. like to see one or more of these?	<u>59</u>	18
TALENT		
6. Do you have a singing talent?	20	<u>57</u>
7. Do you have an instrumental talent?	28	<u>49</u>
8. Do you have a dance talent?	24	<u>53</u>
9. Do you have a drama talent?	22	<u>55</u>
10. like to develop a talent in one of these?	<u>45</u>	32
LESSONS		
11. Do you take music lessons?	16	<u>61</u>
12. Do you take dance lessons?	11	<u>66</u>
13. Do you take drama lessons?	6	<u>71</u>
14. like to take lessons in one of these?	<u>42</u>	35
PERFORMANCE EXPERIENCE		
15. Have you ever performed with a chorus?	<u>42</u>	35
16. " a vocal solo?	16	<u>61</u>
17. " played in a band or orchestra?	33	<u>44</u>
18. performed a formal dance (ballet, tap)?	18	<u>59</u>
19. performed modern dance (jazz, break, show dancing)?	33	<u>44</u>
20. like to be in a school talent show?	<u>43</u>	34
21. in a play in or out of school?	<u>54</u>	23
22. like to be in a school play?	<u>40</u>	37

SCHOOL OPPORTUNITIES		
23. first choice?		
(A) singing	<u>27</u>	
(B) instrumental	18	
(C) dance	1	
(D) drama	13	
(E) none	18	
24. second choice?		
(A) singing	8	
(B) instrumental	12	
(C) dance	9	
(D) drama	<u>18</u>	
(E) none	30	
25. IF YOU WOULD LIKE INFORMATION ABOUT PERFORMING, WRITE YOUR NAME ON THE ANSWER SHEET.		26 names

* Most frequent answers are underscored